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## AMERICAN ART NEWS

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## HOW ABOUT US, ANYHOW?

Have we in the United States an "American school" of painting? Do American artists in their own way interpret American life and American ideals, or are they slavish imitators of the French, drawing their main inspiration and all their technique from Paris? Do we know anything about art in this country? Have we any standards of our own? Have we any taste? Are we entitled to any consideration by the rest of the world? Have we any right, even, to consider ourselves? Who are we?—what are we?—are we anything?

Cecilia Beaux has said that we have no American school of art. C. R. W. Nevins, Englishman, has said that our idea of art is a well-appointed bathroom, and that our "Raphael is the plumber." And now comes Harry B. Lachman, native of Chicago and successful French painter, four of whose pictures have been purchased for the Luxembourg, and who is a Chevalier of the Legion of Honor, with a speech before the Chicago Business Men's Art Club in which he enunciates what he calls "the plain truth concerning American art."

If Mr. Lachman is correctly quoted by the newspapers (and the newspapers usually quote people correctly), he said things like these:

"American painting is not representative of Americanism."

"American artists' self-satisfaction is holding them back artistically."

"It is a mistaken idea that in our smug, self-satisfied American manner we think we have an American school of art."

"American artists are not profiting by the lessons of the old masters. Otherwise they would paint with more respect and love for nature as nature really is. Nature cannot be improved on by any painter. Why try to do it?"

"France is the one place in the world to learn true art. Why not admit that here in America, as willingly as the Frenchman admits that he comes to America for industrial education?"

Here is an artist asserting in one breath that our American painters do not represent Americanism, and in the next advising them to go to France to "learn true art."

The contention of Miss Cecilia Beaux is wrong. The assertions of Harry B. Lachman are pretty much nonsense. The satirical assertions of C. R. W. Nevins are merely "sour grapes" and not entitled to any more consideration than the sayings of a peevish boy.

We have an American school of painting—a strong, vigorous school that expresses our ideals very well. Hundreds of our painters, all over the country, are producing pictures that are being shown in a thousand exhibitions and that are delighting countless numbers of our people. These pictures are going into our

homes, our museums, our public buildings, our schools. They convey the beauty of American landscape, in its manifold aspects, from the plains of the west to the rocks of Maine; they reveal the immensity of American industry, and find beauty in the smoke of our factories, in the grime of our railroad yards, in the oily surfaces of our rivers; they reveal our American types of manhood and womanhood and childhood, and the bustle and the psychology of our street throngs. And we even have our Modernists, who express America in abstractions.

What is wanting, pray? Do our artists lack individuality, do they paint too much like their brothers in Paris? If they do, then why send them to France to learn "true art," Mr. Lachman?

But our American school of painting does not lack in distinctive characteristics. An American picture can be spotted as an American picture usually as far as you can see it. Often enough it can readily be identified as the work of some particular artist, because our painters usually have marked individuality.

We have had some immortal painters in America. We honor certain names and feel glorified in contemplation of them. These men owed almost nothing to European training, but much to the tradition of European art, which is our heritage as much as it is anybody's. Did Winslow Homer learn the principles of "true art" abroad? Did Albert P. Ryder? Did Blakelock, did Inness, did Wyant, did Fuller, did Murphy? Was Twachtman a slavish follower of Monet, or was he an altogether "American Impressionist"?

And when it comes to contemporary American painters, can anybody deny the intense Americanism of men like George Bellows, Wayman Adams, Robert Spencer, Frederick Waugh, George Luks, Arthur B. Davies, Robert Chandler, Albert Groll, Rockwell Kent, Daniel Garber, Samuel Halpert, Ernest Lawson and scores of others?

Why should anybody seek to belittle or stultify American painting? Have we got a chip on our shoulder over here that needs knocking off? Are we churlish and exclusive and do we deny recognition to European artists? Decidedly, we do not. They come over every season, and we look at their pictures and enjoy them and buy them. We are glad to see them—especially glad when they bring fine pictures, of which we are very good judges. Many of our dealers hold regular exhibitions, year after year, by European artists whom we have grown to like and whose new works we greet with pleasure.

Why can't we be let alone with our pride in our artists and in our American school? It is a good thing for us. It is leading us to form art associations in all our cities; it is leading us to organize "Friends of Art" to buy paintings for our schools; it is leading us to found and to haunt museums; it is leading our wealthy citizens to endow art schools and to form collections for the benefit of the public.

In the name of Michelangelo and Vincent van Gogh, gentlemen, what is the matter with you?

## Author Offers Remarkable Group

By Fantin-Latour to Louvre

PARIS—A picture interesting alike to musicians and painters has just been offered to the Louvre by M. Adolphe Jullien, author of monographs upon Berlioz and Wagner. The picture is called "Around the Piano," and was painted in 1885 by Fantin-Latour, whose love for everything musical has become a matter of history. Those gathered about the piano are Chabrier, whose fingers are on the keys; Adolphe Jullien, Arthur Boisseau, Camille Benoit, Edouard Maitre, Lascon, Vincent d'Indy and Amédée Pigeon.

To this donation M. Jullien has added his own portrait, painted by Fantin in 1887.

## Poland Takes a Picture From

Austria, But Pays Well for It

WARSAW—The Austrian government was obliged to give up the picture "Parliament at Grodno," by Jan Matejko, to Poland. According to the treaty of St. Germain, Poland had the right to demand this picture. The Polish government has compensated the Austrian Museum by a large sum of money, with which a portrait by Lucas Cranach, painted when he lived in Austria, was purchased. F. T.

## Belgian Art Expert Is Knighted

BRUSSELS—M. Arthur Le Roy, the well-known expert, has been promoted to the Knighthood of the Order of Leopold.

## PRINTS BRING GOOD PRICES IN LEIPSIC

Foreigners, Aided by the Exchange Rate, Capture Works by Rembrandt and Others—English Prints High

LEIPSIC—C. G. Boerner has just concluded the auction of two splendid collections of engravings. Many purchasers from abroad were here, as the German money was at its lowest rate. The collection of English sporting prints obtained extraordinary high prices. Dürer and Rembrandt were very much in demand, as well as the series of Goya engravings.

Following are a few of the sales, in marks:

Aldorfer—"Virgin at the Cradle," 21,000; "Van-ty," 61,000. Anonymous—"Christ Crowned with Thorns," 96,000; "Christ on the Cross," 50,000. Dürer—"Christ on the Cross," 66,000; "The Prodigal Son," 105,000; "St. George," 70,000; "St. Jerome in his Studio," 84,000; "The Dream," 100,000; "The Promenade," 80,000; "The Small Passion," 64,000; "Apocalypse," 80,000; "The Revelation of St. John," 70,000; "The Bathing House," 66,000. Mategna—"Burying of Christ," 100,000. Mecken—"Dance," 110,000. Rembrandt—"Self-portrait," 85,000; self-portrait, 77,000; "The Sacrifice of Abraham," 41,000; "Beggars at the Door of a House," 77,000; "A View of Amsterdam," 115,000; "Rembrandt's Mill," 61,000; "The Boat in the Canal," 84,000; "Rembrandt's Mother," 81,000. Zasinger—"Embrace," 65,000; Goya—"Caprichos" (first edition), 155,000; "Tauromachie" (first edition), 220,000; "Tauromachie" (second edition), 120,000; "Desastres" (first edition), 141,000. Klinger—"Temptation," 220,000. Manet—"The Barricade," 20,000. Meryon—"The Spire with the Clock," 52,000. Whistler—"The Rialto," 70,000. Zorn—"Fotter Palmer," 31,000; "Nude Girl Sitting on a Stone," 40,000.

English original drawings and colored prints:

Alkens—"Hunting at Melton Mowbray," 160,000; "The Beaufort Hunt," 400,000; "The Quorn Hunt," 120,000; "Howe," 170,000; Jones—"Hare-hunting," 180,000; Morland—"Innocence Alarmed," 180,000; "Sportsman's Return," 180,000. J. R. Smith—"Enamoured Sportsman," 360,000. Sutherland—"Bird Hunting Scenes," 210,000. Ward—"Compassionate Children," 180,000.

Sporting prints by several German, Dutch and French masters brought less, including Rembrandt's "Lion Hunting," which sold for only 14,000 marks, and his "Landscape With Swans," for 25,000. Dürer's "St. Hubertus," however, brought 210,000 marks. —F. T.

## Studio Gossip

William R. Leigh spent the summer and autumn in the west, going farther into secluded places than ever before. In South Utah he painted the ruins of Batantakin, and in Arizona the "Rainbow Bridge" and the "Rivers of Kiteal." He has removed from his Manhattan studio and is now located at 61 Poplar St., Brooklyn.

Louis Kronberg has returned from Boston and is now at his studio, 78 West 55th St. He will exhibit at the Knoedler Galleries later in the season.

Ismael Smith, the Spanish artist, who is also painter, sculptor and wood block engraver, and who has made America his home during the last two years, has taken a studio at 246 Fulton St., Brooklyn. He recently modeled a portrait bust of Mrs. J. Spiegelberg, Jr., and also a bust of Cervantes. He has also made book-plates for the Spanish Ambassador and for Ibañez.

Of the paintings Edgar Kellar brought back to New York from a year's painting in New York State, three have been sold. Dr. Lamar Tuttle purchased two of his landscapes.

George (Pop) Hart, world traveler, who has painted in Samoa, Tahiti, Iceland, Egypt, South America and the West Indies, has returned to his studio at Coytesville, N. J. Next spring he plans to go to the Orient.

Nell Clark Kellar recently sold one of her flower pictures to Lloyd Moultrie of Los Angeles.

Sigmund Schou, who went to Europe in the late summer, returned to New York a few weeks ago with fifty new canvases. He has taken a studio at 19 West 50th St.

James Britton's portrait of Charles Noel Flagg, who some years ago was his instructor in art, was recently purchased by his son, Montague Flagg.

Louise Heustis recently completed a portrait of Miss Margaret Flint, daughter of Mrs. M. Sherman Flint and niece of Mrs. Russell Sage, which is now on view at the Knoedler Galleries. Other recent sitters for this artist were Mrs. Edmund Nash, daughter of Mrs. Hugh D. Auchincloss, and Miss Kate Darlington.

At his studio in the Sherwood, Carle J. Blenner is painting a charming portrait of a young woman of Allentown, Pa. He will soon exhibit a series of over-mantel decorations done last summer at his New Haven studio.

F. Overton Colbert's exhibition at the Montross Gallery has been invited en bloc for the Architectural League exhibition in January. Later it will go to Chicago.

Marjorie Daingerfield, daughter of Elliott Daingerfield, who is a student at the Solon Borglum school of sculpture, recently received orders for two portraits. Her bust of Brandreth Symonds is particularly successful.

Colin Campbell Cooper, who has been in Santa Barbara for nearly a year, will spend the Christmas holidays in New York, returning to California in January.

Henry Salem Hubbell has presented his

## MUSEUM ACQUIRES EARLY T'ANG CARVING

Large Piece Representing Four Bodhisattvas Antedates 1000 A. D.—Other Accessories Include a Gustave Moreau

A unique piece of early Chinese wood carving in the form of a finial representing four Bodhisattvas has been recently acquired by the Metropolitan Museum, where it is now on exhibition. This piece, which is between four and five feet in height, is composed of four figures in princely robes standing back to back on the leaves of a lotus blossom. The wood is covered with plaster, which has been painted in reds and blues, although the color has been so softened by time as to be almost obliterated. While no exact date can be given, it probably dates from the T'ang period, previous to 1000 A.D.

Among the recent accessions to the Museum are six oils from the William H. Herriman bequest, including works by Gabriel Metsu, Decamps, the School of Matsys, the Bruges School, and, most important of all, an "Oedipus and the Sphinx," by Gustave Moreau, which is of marked interest, since so few of his paintings are outside of the Moreau Museum in Paris.

"The Lost Mind," by Elihu Vedder, comes to the Museum through the bequest of Mrs. Helen Lister Bullard, and was painted in his earlier period, when he came to New York from Rome almost penniless at the outbreak of the Civil War. It was a time of great hardship for the artist and the melancholy of the beautiful face he portrays perhaps had its inception in the despair to which he himself had been driven.

Among the ceramics are some interesting reproductions of prehistoric Greek art from Crete and Mycenae. One of these is a royal gaming board from Knossos, dating about 1300 B.C. Two stelae are tombstones, one painted and the other carved in bas-relief in a hunting scene. A large three-handled jar ornamented with birds and spirals, and a woman's head which is the only life-sized example of a human head in the round which has been discovered of that period, are also included.

painting, "The Orange Robe," to the art department of Washburn College, Topeka, Kans., as a nucleus for a permanent collection. The department has lately purchased a painting by Chauncey F. Ryder, entitled "The Deserted Farm."

St. Petersburg, Fla., has planned a series of art exhibitions, including a collection of paintings by George Harding, of Philadelphia, and a group of sculpture and small bronzes by American artists.

The students of the National Academy of Design have formed an organization for mutual welfare. Financial aid will be provided needy students by social functions and outside solicitations. A labor and loan bureau will be established.

The studio of George A. Traver is now located at the Park Avenue Hotel. Mr. Traver will exhibit at the Schwartz Gallery after New Year's.

Orlando Rouland has returned to his studio, 130 West 57th Street, from Marblehead, Mass. At Marblehead he purchased a house built in 1740, from which one may view the country from Provincetown to Cape Ann. He has established his summer studio there.

One of the most attractive studios in Carmel is that of Ida Maynard Curtis. It is built of gray cement, with the woodwork a bright blue. An outside staircase leads to the spacious flat roof, which overlooks the valley and the blue waters of the bay.

## Obituary

JOSEPH BAIL

Joseph Bail, member of the Société des Artistes Français, is dead in Paris. He painted interiors very much in the Dutch style but on a larger scale. He had made a specialty of introducing copper pans in his pictures which he represented with much skill.

AUGUST GAUL

August Gaul, sculptor of animals, is dead at his home in Berlin. In his work he did not follow a mere naturalistic style. He admired the creations of the Egyptians, Greeks and early Etruscans, and he also had an intimate knowledge of the lives of animals.

GASTON REDON

Gaston Redon, architect, who died in Paris, November 20, was the brother of the late artist, Odilon Redon. Architect-in-chief to the government, he had done important work at the Louvre, Fontainebleau and Gobelins, as also in the Tuileries Gardens. He was born at Bordeaux in 1853 and won the Prix de Rome in 1883.

FIRMIN JAVEL

Firmin Javel, editor of *L'Art Français*, art-critic, aged 77 years, died in Paris November 13.

HENRY JACQUIER

Henry Jacquier, of the Société des Artistes Français, portrait painter, and winner of the Prix National, died at Cannes on November 15.